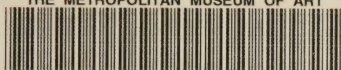



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CATALOGUE  
OF AN EXHIBITION OF

DRAWINGS AND  
ETCHINGS

BY

DAUBIGNY



WITH AN INTRODUCTION BY  
ROBERT J. WICKENDEN



FREDERICK KEPPEL & CO.  
4 EAST 39TH STREET  
NEW YORK

APRIL 18TH TO MAY 1ST, 1907





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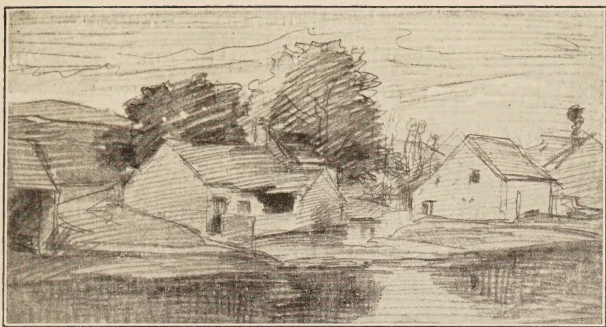
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THE VALLEY FARM. (*Drawing.*)

No. 1 of Catalogue.

Size of original 13 x 24 inches.

## CHARLES FRANÇOIS DAUBIGNY

**N**EARLY thirty years have passed since Daubigny laid down his brushes and etching-needle forever. Yet his fame has broadened year by year, and his works have kept their place among the classics in Art. They have neither grown old nor old-fashioned, but still convey with perennial freshness the master's delight in the springtimes, summers, autumns and winters that greeted his painter's eye and poet's soul as he passed through the world.

We are prone to think of Daubigny as the vigorous wielder of brush and palette-knife, and perhaps when he did his greatest works few were more daring in attacking *plein-air* effects on large canvases under the open sky. But there was another and no less important side to his art; like Rembrandt and the masters of the Dutch school two centuries earlier, he found in etching a congenial method of expression, as well as a means of recreation after his vaster labors with the brush.

That his etchings are not more widely known thus far, is perhaps partly accounted for by the fame of the painter having obscured that of the

etcher, as well as by Daubigny's own absolute disregard for worldly gain. He employed no tricks to attract public attention, nor did he seek to tempt the collector by any undue multiplication of "states." Yet, as painter and etcher, none of the Barbizon men surpassed him in the freshness of his own rustic and riverside vein. It seems almost a presumption to praise him, since his fame is well-nigh universal, and those best qualified to judge concede his etchings of the purely rustic phases of landscape to be unexcelled. A statement in this sense by so broad-minded and competent a connoisseur as Mr. Atherton Curtis was corroborated by such a supreme authority as Sir Francis Seymour Haden.

A consummate artist in all that constitutes composition, style and color, his chief delight was in the real life of the country, which through his art he invites us to share with him. The rare early prints, careful and precise in method, yield nothing in idyllic suggestion to his later and more freely executed plates. They betray, however, the profound study of form and detail that underlies the bolder and more synthetic manner which followed. With such a foundation, he had the right to abbreviate, and his breadth is simply conciseness in expressing that which he knew so well.

Sometimes a painting would suggest the doing of an etching, and then again, after etching a subject, he would find in it the inspiration for a painting, so that a number of his works exist in both forms.

We often find in some fresh pencil sketch the preparation for a masterpiece. A number of such drawings form part of this exhibition, and offer a rare insight into the master's methods of study, how with fewest touches Daubigny could suggest a maximum of truth,—*peu de moyens, beaucoup d'effet*.



Daubigny lived from 1817 to 1878, and like a true artist reflected the spirit of his time. In passing over a list of his etched work, his career can be followed more closely than by the many unrecorded paintings scattered hither and thither through the world's collections. We find the sentiment of the romantic period in France suggested both by the titles and treatment of his earlier plates. Then come the results of those fruitful trips to the Morvan and the Dauphiné towards 1850, and later the subjects inspired by the banks of the rivers Oise and Seine, or by the coast-life at Villerville in Normandy, where Daubigny spent several summers. Trips to London and Holland also added their quota. Auvers and its Plain furnished him many subjects, and Valmondois nearby, among other *motifs*, that of his early etching "The Village Wedding," and his latest plate "Moonlight at Valmondois." The vastness of the mountains and the wildness of the deep forest appealed to him less than the life of the fields, the rivers and the corners of orchards. In a letter written after his visit to Cauterets in the Pyrenees for the benefit of his health in 1872, he says, "I was not able to work during the several excursions made in the neighborhood, where it was very beautiful. One is so surprised by these grand aspects that it would be necessary to remain a long time before finding the interpretation capable of rendering them. I am going to finish the season at Auvers. There is nothing like one's natural every-day surroundings in which to take pleasure. The pictures we then do, feel the effects of our home-life and the sweet sensations we experience in it."

"Père" Corot spent a number of summers with Daubigny at Auvers, and was in fact "Le Grand Amiral Honoraire" of the "Bottin," Daubigny's famous studio-boat, whose voyages up

and down the Oise and Seine gained Daubigny the title of "le capitaine" from the "bargees" and boatmen. This life on the rivers, from which resulted so many masterpieces, had also its humorous side, which appealed strongly to Daubigny, and during winter evenings "under the lamp" it amused him to record this in a series of plates, printed first for the delight of intimates and afterwards published as the "Voyage en Bateau." Daubigny's art reveals the man, and he was as free from affectation in his most sublime pages as in these familiar notes of humor.

A drawing or etching done "at white heat" often brings us as near to the personality of a great master as his more labored paintings. The drawings shown and a number of the etchings came from the artist's family, and the stamp of the Daubigny collection is affixed to the drawings, which he rarely signed,—except with the indelible and ever-present mark of his masterly mind and hand.

ROBERT J. WICKENDEN.



LANDSCAPE NEAR OPTEVOZ. (*Drawing.*)

No. 2 of Catalogue.

Size of original 17 x 24 inches.



LANDSCAPE NEAR OPTEVOZ. (*Drawing.*)

No. 3 of Catalogue.

Size of original 17 x 24 inches.

## CATALOGUE

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### DRAWINGS

- 1 **A Valley Farm**  
(See Illustration.)
- 2 **Landscape Near Optevoz, in the Morvan**  
(See Illustration.)
- 3 **Landscape Near Optevoz, in the Morvan**  
(See Illustration.)
- 4 **Apple Trees Near Auvers**  
(See Illustration.) Daubigny repeatedly used this study in his paintings and in his etchings.
- 5 **Summer Night**
- 6 **The Mower, Study for a Painting**  
(See Illustration.)
- 7 **Château Near Tours**  
(See Illustration.)
- 8 **Landscape with Storks**  
This is the sketch made by Daubigny after the "Maquette," painted by Corot as a decoration for Daubigny's studio. The lines of the gable end of the studio are indicated by the diagonal lines at the top of this sketch.
- 9 **Oxen**  
(See Illustration.) Charcoal Drawing. This fine drawing is more completely finished than was



usually the case with drawings by Daubigny. It is probably the finished study for a painting.

**10 Drawings in Red Chalk of a Rabbít**

These seem to be studies for the rabbits in his etching "A Meadow at Villerville," No. 110 of this catalogue.

**11 Moonrise**

Composition study in pencil for the picture "Le Lever de la Lune," which was exhibited first at the Salon in 1868, later at the Universal Exhibition at Vienna, 1872, and again at the Universal Exhibition in Paris, 1878. Of the original painting Henriet says:

"Nous ne croyons pas que Daubigny ait jamais été plus loin et plus haut dans cette voie que dans le grand 'Lever de lune' de l'Exposition Universelle de Vienne, que nous admirerons bientôt au Champs de Mars. Le motif n'offre encore rien d'inattendu. Le peintre semble le simplifier à dessein pour concentrer l'intérêt dans le ciel, et doubler la puissance de l'effet. Dans la plaine un petit paysan et une petite paysanne chassent devant eux un groupe de boeufs et de vaches, à la tête duquel marche un âne; plus loin, près d'un bouquet de bois quelques travailleurs attardés achèvent de charger une voiture de foin: tout cela à demi noyé dans l'ombre mystérieuse du soir, tandis que l'horizon, la lune émerge des coteaux et monte majestueusement dans le ciel, enveloppée dans son nimbe lumineux, le chef d'oeuvre de sentiment rustique, empreint d'une poésie sans emphase, marque l'apogée du talent de Daubigny."

**12 Study for the Etching "The Large Sheepfold, Morning"**  
No. 81 of this catalogue.

**13 Study for the Etching "Horses on the Tow-path"**  
No. 60 of this catalogue.

**14 The Storm**

On the reverse is a masterly drawing of peasants loading wine casks into a wagon. The figure of the man blown by the wind strongly recalls the etching of an earlier period, "Stormy Weather," No. 56 of this catalogue.

**15 Studies for the Etching "The Aviary, Jardin des Plantes"**  
No. 45 of this catalogue.

**16 Studies for the Etching "The Aviary"**  
No. 45 of this catalogue.

**17 Drawing for the Etching "Hen and Chickens"**  
No. 83 of this catalogue. On the reverse side is a study of a cow and a marine view.

**18 A Boy's Head**

Pencil drawing reproduced in the *Century Magazine*, July, 1892, as an illustration to "Charles François Daubigny."

19 **Landscape with Rabbits**

Pencil drawing reproduced in the *Century Magazine*, July, 1892, as an illustration to "Charles Francois Daubigny."

20 **Man in a Boat, Cutting Marsh Hay**

On the reverse, in red chalk, studies of a cow and of a sail-boat.

21 **Fishing Boats, Near Villerville**

Drawing in pen and ink.

22 **Two Studies of a Woman Carrying Fodder**

Probably made at Auvers.

23 **Two Studies of a Mower**

24 **Man Mending His Scythe**

These two drawings, Nos. 23 and 24, are studies for a painting, left unfinished by Daubigny at his death.

25 **The End of the Day**

Probably a study for painting. On the reverse are five studies of a cow.

26 **Studies of Geese**

On the reverse a landscape, lightly indicated.



APPLE TREES NEAR AUVERS. (*Drawing.*)

No. 4 of Catalogue.

Size of original 17 x 24 inches.

27 **Woman Feeding Geese, and other Studies**

28 **Studies of Swine, Sheep and of a Man Drinking from His Hand**

29 **Landscape in Holland**

On the reverse is another landscape, without a windmill. This and the two following sketches were done near Dordrecht in 1871.

- 30 Landscape in Holland
- 31 Landscape in Holland  
In red chalk.
- 32 Study of a Goose  
On the reverse side, in red chalk, two decorative figures.
- 33 Crossing the Channel  
This and the two following drawings were done at the time of Daubigny's first visit to England, in 1866.
- 34 Off the English Coast
- 35 Docks on the Thames
- 36 Study of a Portion of the Hôtel de Ville, Tours; and of a Little Girl Playing  
On the reverse, drawing of a stork.
- 37 Oxen
- 38 Two Drawings of an Ox-Cart  
This and the two following drawings were made about 1850, in the Mervan.
- 39 Two Drawings, Oxen Hauling a Log
- 40 Studies of Swine and of an Ox
- 41 Study for Daubigny's painting "La Vendange"  
Drawing made in Burgundy. On the reverse two studies of a woman gleaning.
- 42 Another Study for "La Vendange"  
On the reverse, study of a sleeping dog and portrait of a man.





THE MOWER. (*Drawing.*)

No. 6 of Catalogue.

Size of original 13 x 19 inches.

## ETCHINGS

- 43 **The Village Wedding** (*La Noce de Village*)  
[Henriet No. 12]  
"Très-rare." Henriet. This charming little landscape represents the village of Valmondois, and the house of Daubigny's nurse among the apple-trees to the right.
- 44 **The Amphitheatre, Jardin des Plantes** [Henriet No. 17]  
From the collection of François Masson.
- 45 **The Aviary** (*La Volière du Jardin des Plantes*)  
[Henriet No. 19]  
From the collection of François Masson.
- 46 **The Rose Bush** (*Le Rosier*) [Henriet No. 24]  
First plate. Illustration to a Song. Words by De Leyre. Music by J. J. Rousseau.
- 47 **The Rose Bush.** Second Plate. [Henriet No. 25]
- 48 **Young Shepherd Playing the Bagpipes** (*O ma tendre musette*) [Henriet No. 26]  
Illustration to a Song. Words by Laharpe. Music by Monsigny.
- 49 **The Same Subject.** Second Plate. [Henriet No. 27]
- 50 **The Shepherd's Wish** (*Les Souhaits*) [Henriet No. 28]  
Illustration to a Song by Riboulté.
- 51 **The Swallows** (*Les Hirondelles*) [Henriet No. 29]  
Illustration to a Song. Words by Florian.
- 52 **In the Wood** (*Dans les bois*) [Henriet No. 34]  
Illustration to a Song, "Combien j'ai douce souvenance," by Chateaubriand.

- 53 **The Moor's Tower (La Tour du Maure)** [Henriet No. 35  
Illustration to a Song. "Combien j'ai douce  
souvenance."
- 54 **Ball in a Winter Garden (Le Bal dans le jardin d'hiver de  
l'Hôtel de l'ambassade)** [Henriet No. 41]
- 55 **The Approaching Storm (L'Approche de l'orage)**  
[Henriet No. 44]
- 56 **Stormy Weather (L'orage)** [Henriet No. 46]
- 57 **Wreath of Wild Flowers; A Title Page** [Henriet No. 60  
Trial proof, on blue paper, undescribed by  
Henriet, without the address of Beillet.
- 58 **The Same**  
Proof on blue paper, the lettering above and be-  
low the main title removed. With *A. Delâtre*,  
*Montmartre* to the right.
- 59 **Sunrise (Le Lever du soleil)** [Henriet No. 61  
Daubigny painted, in 1873, a picture after this  
beautiful etching.
- 60 **Horses on the Tow-path (Les Chevaux de halage)**  
[Henriet No. 62  
Early proof, with the address of Beillet.
- 61 **The Same**  
With the address of Delâtre.
- 62 **Banks of the River Cousin, Evening (Les Bords du Cousin,  
Effet du soir)** [Henriet No. 63]
- 63 **Autumn in the Morvan (L'Automne, Souvenir du  
Morvan)** [Henriet No. 66  
With the title and with the address of Beillet as  
printer. From the collection of François Masson.
- 64 **The Same**  
With the address of Delâtre.
- 65 **The Satyr (Le Satyre)** [Henriet No. 67  
Soft-ground etching.
- 66 **The Ferry (Le Bac)** [Henriet No. 68]
- 67 **The Fish-weir (La Pêcherie)** [Henriet No. 69  
"Pièce très-lumineuse et très-librement traitée dans le  
feuillé des arbres." Henriet.
- 68 **Transport Wagons, Morvan (Les Charrettes de roulage;  
souvenir du Moran)** [Henriet No. 70]
- 69 **Ruins of the Château of Crémieux (Les Ruines du  
château de Crémieux, Isère)** [Henriet No. 71]
- 70 **Stags About to Drink (Les Cerfs au bord de l'eau.  
Souvenir des îles Bezons)** [Henriet No. 72]
- 71 **The Ferry at Bezons (Le Bac de Bezons)** [Henriet No. 74  
Proof on India paper, with the name of Beillet  
as printer.

- 72 **Deer in a Wood** (*Les Cerfs sous bois*) [Henriet No. 75]
- 73 **Cows in a Pool** (*Les Vaches au marais*) [Henriet No. 76]  
Proof on India paper, with the address of Beillet.
- 74 **The Marsh with Storks** (*Le Marais aux cigognes*)  
[Henriet No. 77]  
Daubigny painted, in 1873, a picture after this fine etching.
- 75 **The Beach at Villerville** (*La Plage de Villerville*)  
[Henriet No. 80]  
Early proof, before the title, and with the name of Beillet as printer.



CHÂTEAU NEAR TOURS. (*Drawing.*)

No. 7 of Catalogue.

Size of original 9 x 13 inches.

- 76 **Springtime** [Henriet No. 81]  
Etched after Daubigny's painting "Le Printemps," shown in the Salon of 1857, now in the Louvre. Proof before all letters.
- 77 **The Same**  
With the title, and the address of Delâtre.
- 78 **The "Dog-watch"** (*Le Guet du chien*) [Henriet No. 82]  
With the address of Beillet.
- 79 **The Same**  
With the address of Delâtre.
- 80 **The Threshing Machine** (*La Machine à battre le blé*)  
[Henriet No. 85]  
Trial proof, undescribed by Henriet, before the address of Pierron.
- 81 **The Large Sheepfold, Morning** (*Le Grand Parc à moutons*) [Henriet No. 86]  
Sujet du tableau du Salon de 1861.
- 82 **Pig in an Orchard** (*Cochon dans un verger*)  
[Henriet No. 87]



- 83 **Hen and Chickens (La Poule et ses poussins)** [Henriet No. 88]
- 84 **Moonrise (Lever de lune)** [Henriet No. 89]  
Before the title was engraved below.
- 85 **Daubigny in his Studio-Boat**  
"Cette petite pièce est la plus remarquable de l'album: l'effet de lumière en est très-juste."  
Henriet.
- 86 **Title for the Series "The Voyage of the Studio-Boat;"**  
(Voyage en bateau) [Henriet No. 90]  
See note on this series, in the Introduction. The plates are arranged in the order and with the legends given by Daubigny himself. The "Cabin-boy" was his son Karl.
- 87 **The Luncheon at Starting (Le Déjeuner du départ à Asnières)** [Henriet No. 91]  
"All great things, here below, commence with a banquet; our sailors are careful not to neglect this fundamental principle."
- 88 **Furniture for the Boat (Le Mobilier du bateau)** [Henriet No. 92]  
"Instead of calling on the Maison Bailly to move in the boat's furniture, the captain accepted the services of a band of youngsters full of good-will."
- 89 **Children Drawing a Cart (Les Enfants à la voiture)** [Henriet No. 93]  
"The children, having done their part, go off with their spoils."
- 90 **Hauling the Rope (Tirage à la corde)** [Henriet No. 94]  
"Where the cabin-boy makes himself useful."
- 91 **The Boat at Night (La Nuit en bateau)** [Henriet No. 103]  
"One is not as comfortable as he might be."
- 92 **Seeking an Inn (La Recherche d'une auberge)** [Henriet No. 97]  
"So the night following, we start out to seek an inn."
- 93 **The Inn Corridor, Night (Le Corridor l'auberge. Effet de nuit)** [Henriet No. 98]  
"It is mediocre in appearance, but one sleeps here well enough."
- 94 **Daubigny painting in his Boat-Studio (Le Bateau-atelier)** [Henriet No. 101]  
"Work holds the soul in Joy."
- 95 **Lunching on the Boat (Le Déjeuner dans le bateau)** [Henriet No. 95]  
"The cooking leaves something to be desired, but what an appetite."
- 96 **The Colloquy (L'Apostrophe)** [Henriet No. 96]  
"Where the cabin-boy by some well-felt words avenges the honor of the flag, compromised by some impudent wags."

97 Fishing with a Line (La Pêche à la ligne)

[Henriet No. 100]

"The cabin-boy gathers provisions."

98 Fishing with a Net (La Pêche au filet) [Henriet No. 99]

"Another kind of fishing, less innocent than the foregoing."

99 Beware of Steamers! (Gare aux vapeurs!)

[Henriet No. 102]

"Here are the steamers! Look out for waves. There are some hard strokes of the oar to give."

100 The Fish (Les Poissons)

[Henriet No. 104]

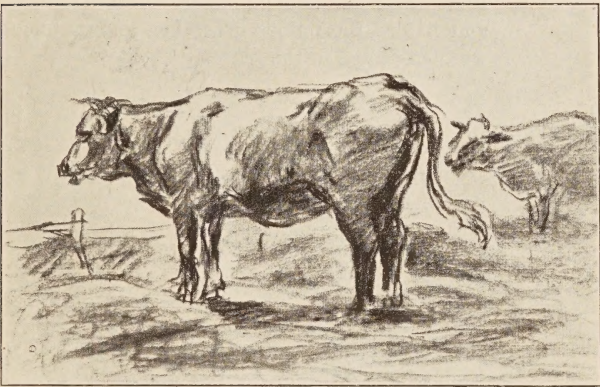
"The fish give themselves up to insensate wriggings and execute a thousand leaps; rejoicing over the departure of the cabin-boy; who too often revictualled the crew, at the expense of the finny tribe."

101 The Return to Paris (Le Retour) [Henriet No. 105]

"Return to Paris by swifter road, the Bottin, faithful to its maritime convictions, follows modestly in the wake of a tug-boat. The 'skipper' and his 'middy,' restored to civilization and coal-smoke, salute their old companion in passing, and unfeelingly triumph over its leisurely progress."

102 The Grape Harvest (La Vendange, d'après une étude peinte dans le Morvan) [Henriet No. 107]

First state. The name of the artist, and the date, etched to the left.



OXEN. (Drawing.)

No. 9 of Catalogue.

Size of original 12 x 18 inches.

103 The Same

Second state. With the title and with the names of the publishers. This publication line was effaced in the third state.

104 The Ford (Le Gué)

[No. 108]

This impression is the one shown by Daubigny at the Salon of 1886.

- 105 **Crows Perching in a Tree (L'Arbre aux corbeaux)**  
 Trial proof, undescribed by Henriët, before the foreground was re-bitten, and before the sky surrounding the crow to the extreme left was burnished down.  
 Daubigny's etching "L'Arbre aux Corbeaux" was his first thought for the painting "La Neige" exhibited in the Salon of 1873 and afterwards in the Retrospective Exhibition of French art at the Paris Exposition of 1900.  
 This picture was also drawn on wood by Ed. Yon, and engraved by Jules Langeval.
- 106 **The Same**  
 The foreground re-bitten, and the sky reduced in tone.
- 107 **The Orchard in Springtime (Le Verger, Pour le livre : Sonnets et Eaux-fortes)** [Henriët No. 111]
- 108 **Shepherd and Shepherdess (Les Bergers)** [Henriët No. 112]  
 First state.
- 109 **The Same**  
 Second state (not described by Henriët). The arm of the shepherdess has been changed and the whole effect rendered more brilliant by rebiting and burnishing.
- 110 **Meadow at Villerville, Calvados (Le pré des graves à Villerville, Calvados)** [Henriët *Sup.* No. 114]
- 111 **Apple Trees at Auvers (Pommiers à Auvers)** [Henriët *Sup.* No. 116]  
 First state, on Holland paper. Before the title, and before the names of etcher and publisher were engraved in the plate.
- 112 **Moonlight at Valmondois (Clair de lune dans le Valmondois)** [Henriët *Sup.* No. 117]  
 Daubigny's last etching. First state (of three states), on Holland paper. Before the title, and before the names of etcher and publisher were engraved in the plate.

### CLICHÉ-GLACE

- 113 **The Duck Pond (Le Marais aux canards)** [Henriët No. 114]  
 Etched on glass and printed like a photograph. Daubigny, Corot, Millet and Rousseau all made a few proofs by this process—invented by M. Cuvelier (père) of Arras.
- 
- 114 **Portrait of Daubigny**  
 Original etching by Léon Lhermitte.
- 115 **Portrait of Daubigny**  
 Photograph from life by his friend Coffetier.
- 116 **Portrait of Daubigny Working in his Studio-Boat "Le Bottin."**  
 Water color, from nature, by his son Karl Daubigny.





